SPRING RESORTS.

SPRING RESORTS. NEW JERSEY.

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mh10-tot,5

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throughout the year.

Atlantic City 1. attractive auring the winter because of the sunny south-exposed five-mile boardwalk, with the open or glass-inclosed rolling chairs, its piers open throughout the year, its excellent theaters, fine golf links, playable always; splendis streets and meadow boulevard, and adjacent improved country roads for horseback riding, driving and automobiling; its bigb-class hotels, and, what has made all the others possible, its wonderful invigorating, salubrious and germicide climate, due to the south exposure, the proximity of the Gulf Stream and to the fact that salt water surrounds the entire island, while forty

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Special spring rates, \$12.50 per week up, \$2.50 per day up. American plan. Refurnished throughout. Finest cafe in the city. Excellent cuisins. Music.

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FULLY FURNISHED THROUGHOUT, SPLENDID ORDER. PRIVATE BATHS. STEAM HEAT. LARGE AND SELECT PATRONAGE. CAPACITY 200.

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TION BUREAU, ROOM 100, FOR HOTEL CIRCULARS, RAILBOAD TIME TABLES AND FOLDERS. FREE OF CHARGE.

Berlin Barred Scriptural Sign

Berlin Cor. London Chronicle. The Berlin police are extremely thorough in their method, and Daniel Cziemec, who keeps a beer house opposite the Nazareth Church here, has experienced this. In a moment of inspiration he christened his establishment "Daniel in the Lions' Den." and painted on the signboard over his door a picture of the great Hebrew sitting at ease among the lions.

The police came along and told Daniel

FRENCH PEASANTS POOR COOKS.

Know Nothing of Cooking as a Fine Art-Fasts and Feasts. From the New Orleans Times-Democrat.

We are accustomed to think of cooking as being a universal art among the French. We seem to have heard vaguely of deliclous repasts concocted out of nothing with the help of a charcoal fire and a small pot. Certainly among the bourgeoisie that miracle seems sometimes to accomplish itself, but in the matter of cookery as a fine art the peasant belongs to a different world. He knows very little about it and does not wish to know, because it is regarded as a costly and unnecessary luxury. His breakfast consists of thin soup made of beans and water with perhaps a taste, of bacon for flavoring, and thin slices of brown bread to give it substance. Potatoes and one other dish—frequently a coarse sort of pancake—form the noonday meal. The suppancake—form the noonday meal. The sup-per will be more sustaining with thin wine or cider as a beverage.

Jacques Bonhomme has a perfect genius

for discovering things which are good for food, which yet cost nothing, and sometimes he eats things that seem revolting to us, though I am quite willing to admit that clean or unclean, in the matter of food, is largely a question of inherited prejudice. He is very fond of snuff, and so, for that matter, are the priests. I have often seen them take it even in church.

Normandy is a rich province, and its peasants are better fed than those of other parts of the country. There is a tradition that in olden days meat was so cheap and plentiful that it was used to feed the pigs at the monasteries. They drink a great deal of cider, especially in the "pays de Caux," and it is said that this is the ex-planation of their bad teeth. The dress of the peasant women in this part of Normandy is extremely picturesque, with the times reveals a pretty, piquant face.
As a contrast to the general frugality of the peasants' lives, there are the wedding feasts and other festivities, when they eat enormously, apparently having the power of laying in a stock against times of com-

ACADEMIC COSTUMES.

parative fasting.

Square Cap or Biretta-Hood Survival of the Ancient Cope. From the Dundee Advertiser.

Academic costume was originally the ordinary dress of the period in which it was prescribed. Mediaeval statutes were directed not to the wearing of any particular robe, but against extravagant taste in or deficiencies of dress. At Heidelberg, for on his seat and the dray turned off the instance, students were forbidden to go out without boots "unless clad in a garment reaching to the heels." The most purely academic part of the costume was the square cap or biretta, with a tuft on the top (in lieu of the very modern tassel), which was the distinctive badge of the mastership." Its possession was much coveted and, according to one authority, it is only in post-mediaeval times that the biretta, first without, then with, the sacred 'apex,' has been usurped first by bachelors, then by undergraduates, and now (outside the universities) by mere choristers or school boys." The gown or toga, on the other hand, was an unofficial robe or cassock of various colors, the favorite at Oxford being "green, blue or blood color."

hood is a survival of the ancient cappa, or cope, which is still to be seen in the official robes of the chancellor of Cambridge. It formed part of the garment, like the cowl of a monk's robe, and was not restricted to graduates, being the ordinary clerical dress, and not even exclusively clerical. "It is only the material of gree or office," the use of minever, for in-stance, being confined to masters. "Silk hoods came in perhaps toward the end of the fourteenth century as a summer alternative for masters, whose winter fur hoods were something more than an honorary appendage in the unwarmed schools and churches of mediaeval times." At Oxford undergraduates lost their hoods in 1489, but Queen Elizabeth's reign" that the masters and stewards of incorporated societies, who also wore them, "cast them off their heads and hung them on their shoulders.

SPEND TWO WEEKS IN JAIL.

How Judges in Baden Learn Value of Prison Sentences.

From the New Orleans Times-Democrat. The judge and district attorney lunched

case. "Three months," said the district attor ney, "was a merciful sentence, sir."

"Perhaps, perhaps," the judge agreed "Day you ever spend three months in jail?" he asked. "Ha, ha, no!" laughed the district attorney. "Of course not! Ha. ha. ha!"

"Well, if you had," said the judge, "perhaps you wouldn't think so lightly of it." He knitted his brows. "The evil tasting He knitted his brows. food, the prison smell, the prison morals-

"Thus I learned the value of the sentences has been filled by the chief secretary for

As a result I am more merciful than most "I think it would be a good thing if every

A man boarded a green car. He wore traveling ulster and carried a label-scarred grip. When he had dropped into a corner seat he pushed the grip behind his feet, took a transfer from his vest, took off his derby, stuck the transfer in the band, put the derby on pulled a book from his pocket

and began to read. For him the car had no existence. The passengers smiled at the man. Then they smiled at each other. Then they tried to catch the conductor's eye and smile on him, but they got no smile in return.

The conductor could not have been new to the business, for his pockets were reinforced with black kid, but he was young enough to take himself very seriously. One would have supposed that culling street transfers from derby hats was quite the

"Wouldn't he make a fine actor, Mrs. The girl who asked carried a shorthand book and looked pretty in a tourist coat

and a cowboy hat with a gay plaid band. Mrs. Blank was a respectable fat body, who couldn't, to save her life, look pretty, no matter what she had on. She seemed to know it and not care.
"I reckon he makes a better conductor."

"Oh! he'd look grand on the stage—and mustn't that man have a gorgeous time travelling around, as if he were a top and the earth just a place for him to spin on! It thrills me just to see his tags. That brown one is marked 'London,' and the blue one is-I can't make it out from here, can you?"

The fat, respectable body didn't try. Her glasses were hooked on her breast, and she

had packages in both hands and a bag over r arm. "Oh. Mrs. Blank, wouldn't it be exciting to get on a car like he did and make every

body stare "Well, if that's your ambition, all you've got to do is hunt up some checks and paste them on your suit case. Your coat and hat will do and the cars are always handy."
"Now, Mrs. Blank, I want to earn my checks first. Oh, dear me, I get so sick of taking old dictation, going to office and back home again, over the same old road, as if I was of no more account than a horse in a milk wagon. I wish this was a Pullman, and everybody was going, say, the Rockies, in-stead of to government offices and depart-Let's shut our eyes and make believe we are traveling, and traveling, and traveling. I'm going to California, instead of to Georgetown. Do come along, Mrs.

"Sorry you have to make the journey alone, honey, but I've got to get out here at And the respectable, fat body got out at the 15th street junction.

It was a very ridiculous little chatter, of

course, and maybe it was stupid, still-

It was the way two women talked while riding together on a street car. If you happen to be walking in a certain park in the gray dusk you will probably pass an old man leaning on the arm of a ung one. Old men and young men are as plentiful in this town as leaves on a summer's hedge, but the thing that makes this couple worth a second glance is the story of their coming together. It happened over The young man was going through the park late one autumn night when he saw the old man sitting alone on bench, waiting for a fellow-boarder who had brought him out in the early evening and then forgotten to return. The young man took him home and learned from his landlady that his board was paid by rela-tives, who never came near him, and that, being half blind, he had a right lonely life. The young man showed up about dusk the next evening and took the old man out for an hour's walk. He has been doing it ever

an hour's walk. He has been doing it ever since. When the weather is bad the hour is spent in the old man's room. That is why, if you come across the two in the dusky park, you will think them worth a second glance, though the young man is ordinary looking and the old man talks always of the days of his youth. And if you should stop to figure up how much an hour a day for four years comes to-why, maybe, you will give the young

Two draft horses hitched to a dray were other afternoon. Just as the dray was crossing the car track the horses concluded to balk. The driver gave anxious looks up and down the track while he pulled at the reins. Nothing doing. Then he got down and tried swearing. He might have saved the wear and tear on his soul, for the horses refused to budge. Then the driver reasoned.
"What you fool hawses think you gwineter do? Mebbe you think you kin wreck a cah, but I ain't gwineter let you. You heah me? I ain't gwineter let you."
"Let 'em have the whip," suggested one

of a group that began to gather.

A car came whizzing from the north and another from the south, and the driver gave the horses the whip. They kept on

Then a working idea came into the head the track. of the big black fellow, for he put a coax-ing hand on the nearest horse and said: You two old boys git a move on you, an' Tom gwineter give you a extry big din-

ner tonight, heah me? The horses switched their tails and flicked up their ears. The driver got back track in time for two cars to flash by. Perhaps it was the coaxing voice did it. Perhaps, again, the naturalists are wrong, and there is such a thing as horse sense.

The Tuna a Mighty Leaper. From the Outing Magazine. Exactly how high a tuna can leap it is difficult to say. I have seen the water beaten into foam by them four miles distant, and have a photograph showing a fish-a black streak at least a mile distant, high in air-a jump of certainly ten or fifteen feet; and it is my opinion, based on what I have seen, that it is possible for a lusty tuna at full speed to project itself twenty feet into the air and thirty or forty feet in a horizontal direction. I judge the latter possible from the leap of a big tuna which clearer the kelp and landed high on the rocks at Santa Catalina. I have often stood in the center of a school of leaping tunas and watched them; but the situation is not one suggestive of repose or peace of mind.

Beyond Computation.

Some of the members of the British legation were talking about the late Shah of

Persia. "When the shah was in London," said a young man, "he amused himself at a dinner party at a ducal residence in Park lane by appraising the beauty of the ladies present in terms of sheep.
"Thus for a blonde countess he said he

would give 1,200 sheep; for a tall, slim baroness re said he would give 2,000 sheep; for a peeress of middle age he said he would give 250 sheep, and so on. "Finally the shah came to the beautiful Mrs. Willie James. Everybody waited in

anxious silence to hear the old heathen state her value in sheep, for she is thought to be the most beautiful woman in London.
"The shah looked at Mrs. James tenderly. He shook his head and sighed.
"'This lady,' he said, 'is out of the questogether at the end of the coal stealing tion. Neither I nor any other man in the worth.

The Order of St. Patrick.

From the London Chronicle.

On February 5, 1783, George III instituted the Most Illustrious Order of St. Patrick. This was the work of Lord Shelbourne's new cabinet, prompted by the recent manifestations of a national Irish spirit to which the new order was a concession, on which account it was named from St. Patrick, and "I," he went on, "spent a week in jail that saint's red cross, as well as the golden before I entered my judgeship. I ate the prison food. I slept in a cell. I conformed with all the prison rules. I wore the prison clothes. I did the prison work.

The went on, "spent a week in jail that saint's red cross, as well as the golden harp (the ancient Irish ensign) and the shampock were made its principal symbols. Until 1884 the office of chancellor was anceved to the see of Dublin, but since then it I was to mete out later on. I got to know Ireland, as Mr. Birrell's recent installation what a week, a month, a year in jail meant. reminds us. There are some curious anomalies to be found in the constitution of the order, which tend perhaps to show how truly Irish it is. For instance, the grand judge, before taking office, would spend a little while in jail as I did. He would then know the value of prison sentences, a thing they are not described in the statutes), he doesn't know now. Now he is like a though he draws fees; there are no arrangethough he draws fees; there are no arrange cashier who attempts to pay out money in a coinage of which he is ignorant.

"In Baden this thing I speak of must be done. Every judge in Baden, before he takes his seat on the bench, is required by law to pass two weeks, like a common prisoner in iall."

though he draws fees; there are no arrangements for degradation or expulsion; also the letters patent of foundation are not known to exist, and it is doubtful whether they ever passed the great seal, either of England or Ireland.

the best modern houses; capacity, 400; rooms single or en suite, with private bath; elevator to street; steam heated; extensive heated any parlor, etc.; special spring terms; \$10 up weekly, open etc.; special spring terms;

Maunder's cantata, "From Olivet to Calvary," will be sung by the choir of Christ Church, Georgetown, under the direction of Mr. Arthur Clyde Leonard, organist and choirmaster, Tuesday night, March 26, at 8 o'clock. The solos will be sung by Miss Catherine Beulah Luxen, soprano, and Mr. S. Percy Thompson, baritone, regular soloists of the church, assisted by Mr. B. Allen Terrell, tenor, of St. John's Church, Wash-

The Morsell Vocal Club will hold another

musical evening at the Universalist Church

Tuesday, March 19, under the direction of

Mr. Herndon Morsell. The music will be

of a lighter order than at the previous

concert and a male quartet composed of

Messrs. Allgaier, Barnes, Penney and

Moore will contribute several selections.

Among the soloists will be Miss Lillian Lewis, Miss Catherine Bates, Miss Carolyn Smith, Miss Ancella B. Fisher, Mr. William A. Hopkins and Mr. Herndon Morsell. Miss Edith Pickering, assisted by Miss Von Unschuld, gave a musical tea in her studio at the University of Music on Thurs-day afternoon, with Miss Irwin of Minneapolis, Minn., as the guest of honor Several new voices were introduced and a number of new songs heard and discussed. Those who took part in the program were Misses Gertrude Trow, Christine Church Sara Stephens, Gertrude Pickin, Harrie Harding, Irene Richardson, Stella Ray-mond, Nell M. Neal and Mrs. Myrtle Davis.

Martha Urness assisted at the tea table. Miss Gertrude Trow is filling the position of contralto soloist at the Gurley Memorial Presbyterian Church.

Miss Neal was the accompanist and Miss

There will be a special musical service a Grace Church, 9th and D streets southeast, this evening at 7:30 o'clock under the direction of Dr. Dales, organist and choir-master. A full choral service and anthems will be rendered by the choir, and Mrs. Robert Fatt, Mrs. Rosalle Goulding and Mr. Halstead P. Hoover will be heard in

Mendelssohn's Hymn of Praise will be sung today by the choir of the New York Avenue Presbyterian Church at the morn-

Miss Mary Byrnes has been engaged as organist of the Holy Name Church. Miss Brynes is also the assistant organist of St. Paul's Roman Catholic Church, where she plays at the 9 o'clock service and also for the Lenten services.

The concert for the benefit of the House of Mercy Friday afternoon, March 15, given at the home of Mrs. Duncan McKim, 1702 18th street, was one of the most delightful musical events of the season and was thoroughly enjoyed by the music lovers pres were the aria from "The Seasons," Haydn were the aria from The Seasons, Haydi, and "Caro Mio Ben," Giordani, sung by Mr. Cecil Fanning; "Gavotte in D" and "The Vision," Rheinberger; organ numbers by Mr. Ernest Leigh; "It Is Enough," from Mendelssohn's "Elijah," sung by Mr. Fanning, with organ accompaniment by Mr. Priest; grand chorus, "Guilmant Andantino in D flat," organ solo, by Mr. Priest; two old songs and "Vision Fugitive," sung by Mr. Fanning. Mr. Fanning, who is the house guest of Mr. and Mrs. Herbert Wadsworth, possesses a baritone voice of unusual beauty. Mr. Leigh and Mr. Priest played with their usual artistic finish.

Miss Laura Collison substituted for Miss Black at Trinity M. E. Church last Sun-day. Her solo was "Fear Not Ye, O Israel." by Buck.

A "Stage-fright Club" has been formed by the advanced pupils of Miss Alice E. Burbage, which holds fortnightly meetings at the houses of the various members Each member is required to play two pieces from memory, the object being to give them the opportunity of "trying out" newly memorized compositions before attempting them in public, and also to accustom them to public performance.

Miss Florence Herman, pianist, will give of the Deutsche Literarische Thursday, March 21.

On last Wednesday afternoon Miss Edith Pickering entertained the pupils of the Eastern High School with a talk on the subject of "Women as Song Writers," illustrating with a group of songs. Song," by del Riego, was the most appre ciated, and a double encore was demanded Miss Nell M. Neal was the accompanist.

Mrs. William T. Reed has resigned her position as contralto soloist of St. Margaret's Church, her resignation to take effect the last Sunday in March. She will thereafter fill her former position as con tralto soloist of Foundry M. E. Church Mrs. Reed was a member of the Foundry choir for five years, and has many friends and admirers in the congregation who have repeatedly urged her to return. Her resig-nation has called forth many expressions

of regret at St. Margaret's. Miss von Unschuld delivered a lecture or the origin of the drama at the University of Music and Dramatic Art Thursday after-

noon, March 14. Mrs. William Key Miller will include her program to be given at the reading room for the blind, Congressional Library, Thursday, March 21, two songs by George which are dedicated to Mrs. Miller, have not yet been published. Mrs. Miller will be assisted by Mr. Christiani, violinist, and Mr. Vall, planist.

The music at Wesley Chapel today will "Kyrie" (mass in F), by Concone: tenor solo, "In Native Worth" (Creation), Hadyn. At the evening service, "The Day Thou Gavest," by Woodward; alto and bass duet, "Oh, Land That Knows No Sorrow," Moir-

Miss Georgia E. Miller will sail for Europe early in May to spend the summer studying in Berlin and Vienna. Mr. and Mrs. Eric Rath will also sail on the same steamer to visit their old home in Austria.

Mr. Charles Church will sing "The Penitent," by Van de Water, as the offertory at the Westminster Church Memorial at the morning service today. The anthem will be Buck's "Rock of Ages," in which Miss Aileen Miller will sing the incidental

The roster of Mr. Mantell's staff, apart from his actors, contains the names of Dr. Andrew Byrne as music director and Miss Aileen Bertelle as harpist. The former's title is not of medicine, but of music, conferred by Edinburgh University, of whose faculty he was a member until a year ago, when he came here to take the position of director with Mr. Mantell. Similar explanation is necessary to identify Miss Bertelle, for harpists, even when great, are not,

somehow, folk of fame.

Between them, Miss Bertelle and Dr Byrne undertake to answer for a theory of incidental music in the performance Shakespeare that was first promulgated by Sir Henry Irving. He, it will be recalled, had a famous argument with Edward Ger-man, that academic would-be successor to the opera-bouffe mantle of Sir Arthur Sullivan. German had composed, in the form of some cold and lifeless, but scholarly suites, a so-called "accompaniment" for "King Henry VIII." When the premiere was over, the critics were lukewarm, hold-ing that Irving had not enough to do as Wolsey, and that Miss Terry was not as good as her best in Katherine.
"Looks not unlike a failure," commented Irving, as he read what in this country are

"Is it a cause of wonder?" asked German, who was standing by. "Why, the house bills carried mention of my music in very small type!"
"So?" queried Irving, by way of response.
"Well, do not think that your music was
not apparent, my boy. Miss Terry and I
are both seriously considering saving our

while you and your fiddlers do your worst. We are so afraid, you know, that something of the text will be heard, in spite of all your efforts to drown it out." An especially fine program was given at the last meeting of the Friday Morning Club March 15. The opening number was March 15. The opening number was Haydn's symphony in G, arranged for eight hands and string quartet. This was followed by a group of songs, two by Chadwick, "Sweet Wind That Blows" and "Thou Art-Like Unto a Flower;" "In Meine Helmath," by Hildach; violin solo, concerto No. 2, in D, by De Beriot; piano prelude, Rachmaninoff Etincelles, by Moskowski; finale concerto ID minor, for two planes and string

AROUND THE CITY MUSICAL MENTION Vermont Avenue Christian Church tonight. The director, Mr. J. W. Dyre, has accomplished fine results with the forty singers under his leadership, their work this winter having given them high rank in local

> Mrs. Blanche Muir Dalgleish met with a fall last week which resulted in a broken kneecap. She is improving as rapidly as can be expected, but will be confined to the house for some time to come.

Mrs. William T. Reed was soloist at the third organ recital given by Mr. Eldridge at St. Margaret's Church last week. Her selections were Gounod's "Oh, Divine Redeemer" and "Oh, Rest in the Lord," from Elijah, which she sang with fine effect.

The recital to be given by Miss Stella. Lipman at the Washington Club March 23 promises to be of more than ordinary in-

very unique entertainment was given last Wednesday evening at the Young Wo-men's Christian Association, under the management of Miss Lydia Hughes, called a "Hobby Party." The musical part of the program consisted of soprano songs by Miss Marjorie Follin; violin selections by Mr. J. Riley Stanton; contralto songs by Miss Hughes; readings by Miss Virginia Raymond, and planela numbers by Mr. H. Gray

Miss Harriette Whiting will be the guest of honor at the next regular students' meet-ing of the Washington College of Music.

Mr. Jasper Dean MacFall, baritone, was soloist at a concert given at the Lyric Theater, Baltimore, March 8. Mr. MacFall is always a favorite on the concert platform and the audience at the Lyric left nothing to be desired in the way of applause.

At the planola recital to be given by Mr.

H. Gray Hawley in the music rooms of Sanders & Stayman two numbers from Boston Symphony program will be played, the Tschaikowsky Symphonie Pa-thetique and Liszt's Mephisto Waltz. A short explanatory lecture will be given by Mrs. Berenice Thompson. Miss Harrlette Whiting, contralto, assisted by Miss Ethel Tozier, pianist, gave a

most delightful recital Thursday after-noon at the reading room for the blind. Miss Whiting's program consisted of a group of American songs by Hawley, Nevin and McDowell; French songs by Cham-inade; a German group by Grieg and an old English ditty. Miss Tozier played Pa-ganini's "La Campanilla," Chopin's Prelude in F major and Mendelssohn's

A large and enthusiastic audience attended the last public rehearsal of the Rebew Orchestra, which was held ecture room of Kellar Memorial Church March 4. The orchestra gave a number of good selections. Among them vere "Frangesa," by M. Costa; selections from the "Fortune Teller," herbert; a waltz, by Waldteufel; overture, "King of the Gnomes," Rollinson. There were also several good solo numbers, Miss Eleanor Burgee singing "Love in Spring Time," Arditi, with orchestral accompaniment; as an en-core she gave "Thou Art Like Unto a Flower," by Smith. "A Reverle," by Engelman, arranged for piano and violin, was played by Miss Grace Mae Wilson; W. J. Weber and E. N. Hopewell and Miss Ruth Harvey gave two violin solos, a Bolero by Bohm and the Intermezzo from "Cavaleria Rusticana" by Mascagni.

Mrs. Herbert E. Wadsworth is giving a series of Lenten musicales at which a number of local musicians have been heard. Mrs. Kitty Berger, the harp-zither player, came over from New York to take part in the one given last Thursday afternoon. Miss Mabel Benzler will sing at the East-

ern Presbyterian Church today. Her se-lection will be "My Redeemer and My Lord," by Dudley Buck. A musical by the pupils of Mr. Ernest Lent will be given in the ball room of the

Raleigh, Saturday evening, March 23.

The fourth Bischoff concert of the twen ty-sixth season will be held at the First Congregational Church on Wednesday, March 20. The soloists will be Mrs. Nellie Wilson Shir-Cliff, soprano; Mrs. Charles Henney, contralto; Mr. Herbert D. Lawson, bass, and Dr. J. W. Bischoff, organist and bass, and Dr. J. W. Bischoff, organist and accompanist. The following program will accompanist. The following program be given: Organ solos, overture, "William Tell," Rossini; melody in F, Rübenstein; "Spring Song," Mendelssohn; first "Peer "Morning Mood," "Ase's Gynt" suite, "Morning Mood," "Ase's Death," "Anitra's Dance" and "In the Hall of the Mountain King," Grieg; "Psyche "Bischoff: "Serenata," Moskowski, and fantase, "Mocking Bird," Bischoff; contralto solos, aria "Tancredi." Rossini, Pease; soprano miche," J. Vespri "Merce, dilette amiche," J. Vespri Siciliani, Verdi, Barcarolle, Rogers, and by request, "Good-bye," Tosti; bass solo, "Toreador's Song," "Carmen," Bizet, and a duet, Quis est homo, Stabat Mater, Rossini.

Miss Ethel Tozler has been engaged to play for the Washington Saengerbund at its regular monthly concert in April.

Boston Symphony Orchestra. The fifth and last of the present series of Boston Symphony concerts will be given in the New National Theater on next Tuesday afternoon, March 19, at 4:30 o'clock. More than usual interest attaches to this concert since it is possibly the last one that Dr. Muck will conduct in Washington, for it is not yet settled that he will be with the Boston Symphony Orchestra another year. It is, of course, the hope of the manage-ment of the orchestra and of all its patrons that this unusual conductor may continue his stay in America, but it is far from certain either that he will be released from his contract with the Berlin Opera House,

or have his leave of absence extended for another season. For this last concert in Washington Dr. Muck has made a program-without a soloist-which will appeal to the largest pat-ronage of the orchestra. The principal item on the list will be the sixth symphony of Tschaikowsky, known as the "Pathetique," the so-called "swan-song" of the great Russian genius, so-called because it was finished and performed shortly before

Tschaikowsky's untimely death from which Dr. Muck has displayed in other modern works, his reading of the "Pathetlaue" will be awaited with great interest. The order of the program is as follows: Overture, "Carnival Romain," Berlioz; Mephisto Waltz (after Lenau's poem), Liszt; symphony in B minor. No. 6, "Pa-thetique," Tschaikowsky.

Boston Symphony Quartet.

The concert season of Washington will be brought practically to an end next Wednesday afternoon, when the Boston Symphony Quartet gives its third and last concert of chamber music in the ball room of the New Willard. The growth of patronage given to this quartet has been one of season, and this splendid chamber music organization may now regard itself as having a firm foundation to work on in Wash-

For the last concert Prof. Hess has chosen a program which embraces the classic, the romantic and the modern. The first number is a string quartet by Haydn in C major, opus 33, No. 3. Then comes two movements of a quartet by Clauden Debussy, a musical "impressionist." Debussy gained world-wide reputation through his lyric setting of Maeterlinck's "Pelleas et Melisande," which has had such an enormous success at the Opera Comique in Paris. Charles M. Loeffler, the distinguished com-poser, has expressed it as his belief that Debussy's "Pelleas et Melisande" is the greatest opera since "Tristan und Isolde." Debussy's "Pelleas et Melisande" is the greatest opera since "Tristan und Isolde." The quartet, of which two numbers will be to engage four of the leading orchestras played, is one of the early works, having been written in 1893. It is tremendously weeks each and four of the leading bands been written in 1893. It is tremendously difficult from a technical point of view, but has always proved to be a favorite with the audiences of the Boston Symphony

The last number, typical of the romantic period of music, will be Schubert's trio for piano, violin and 'cello, and in this the assisting artist will be Madame Katharine Goodson, the English planist, who has had a very considerable success in this, her

Morsell Musical Club.

This club, consisting of about forty trained voices, under the direction of Mr. Herndon Morsell, will give a concert in the Church of Our Father, 13th and L streets, Tuesday evening, March 19. This is the last of a series of entertainments being given for the benefit of the church.

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sical events that is elaborate in the extreme. He was in Norfolk all of last Saturday and Sunday, conferring with Mr. R. H. Sexton, chief of the department of congresses and special events, and Mr. Wm. Wall Whiddit, superintendent of music, and after due and careful consideration adopted a program for the music of the exposition, which he has placed before the board of

The plan in many ways differs from any music that has ever been given at any pre-vious exposition. The Washington Choral Society will augment a chorus of 500 voices, being organized in Norfolk, for the opening exercises of the exposition, which will take place at 11 o'clock on Friday, April 25. This chorus will give four numbers, the first being a special ode and hymn now being written by Mr. Wilberfoss G. Owst of Baltimore, who was especially invited by Mr. Wrightson to undertake this work. Second, "The Heavens Are Telling," from "Creation." Third, "The Hallelujah Chorus," from the "Messiah," which will be sung immediately after the President has announceed that the exposition is open, and the last number, "America." Mr. Wrightson has in-vited Mr. Whiddit, superintendent of music, to conduct three of these choruses, and will personally conduct the "Hallelujah" The program for the afternoon has not yet been adopted, but in the evening the Washington Choral Society, augmented the Washington Choral Society, augmented by a chorus of 100 picked voices from Nor-folk, will give the "Messiah." The soprano, tenor and bass will be engaged from New York, and Miss Clara Drew of this city has had the honor of being engaged as contraito. An orchestra will be engaged as contraito. An orchestra will be engaged for this performance and the entire oratorio will be conducted by Mr. Wrightson. In the event of an organ being used, Mr. S. Frederick Smith will preside at same. The morning exercises will be held in the Auditorium, but the "Messiah" will be given in the evening in Convention Hall, which seats 6,000 people, and will be given at popular prices. This opening day program has been adopted as a settled matter. The rest of the plans are liable to be changed in some of the details. It is proposed on the 13th of May to have a children's chorus of 500 voices to provide the music for the morning and on that evening the big \$15,000 pipe organ will be dedicated, and a series of six recitals given that week by the organist engaged, and it is hoped now to secure the

will be organized which will be known as the exposition chorus, and will sing once a week at the exposition, as it has been planned that on three evenings of each week-Mondays, Wednesdays and Fridays, or Tuesdays, Thursdays and Saturdays-the Auditorium shall be at the disposal of the music department, and either organ re-citals, local or outside artists, including vocalists, violinists and planists, shall be engaged, and it shall be known that on three evenings of each week musical events of great importance will be held. It is further the policy of the music department to bring to the exposition, the biggest artists in the world, especially favoring American artists, or foreign artists who have become American citizens, and for these events the dates May 22, June 21, July 17. August 21, September 13, October 19, November 20 have been set apart. All of these artists will appear at popular board of governors shall offer two cups-one valued at \$250 for choral contests, and another valued at \$150 for glee club contests; that five prominent musicians from the south from the cities of Norfolk, Washington, Richmond, Atlanta and Bal-timore be invited by Mr. Wrightson to serve as judges, and that the music de-partment shall invite the choral societies of the south to come to the exposition and compete for the cup which will be awarded by this board at the close of the exposiferent universities and colleges throughout the country shall be invited to compete for the glee club cup. In addition to these musical events already planned, twelve con-certs will be given by strictly leading for engagements of the same period dur-ing the exposition.

This is one of the most elaborate plans

services of Mr. Clarence Eddy.
A regular chorus of fifty picked voices

that has ever been laid before an exposition board, and in addition to all of these events, at which popular prices will pre-vall, band concerts by the different bands of the foreign nations visiting the exposi-tion for the naval display will be given around the grounds.

The Lady of the Jury.

From the Hartford Times.

"Ladies and gentlemen of the jury" is the form to be used by the judges in Colorado hereafter in jury trials. As there was only one woman on the jury in the first case that came up the judge was precise and said. "Gentlemen of the jury and lady of the jury." The feminine juror in this instance was a newspaper reporter, with "fluffy golden hair," who promptly voted with her associates in favor of granting a diverse to a man whose wife had deserted